

Longacre's Ledger

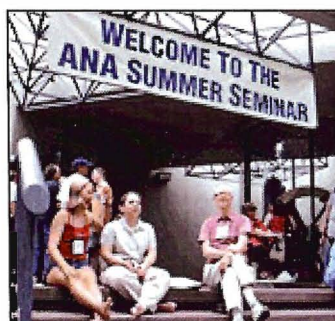
The Journal of The Flying Eagle and Indian Cent Collectors' Society
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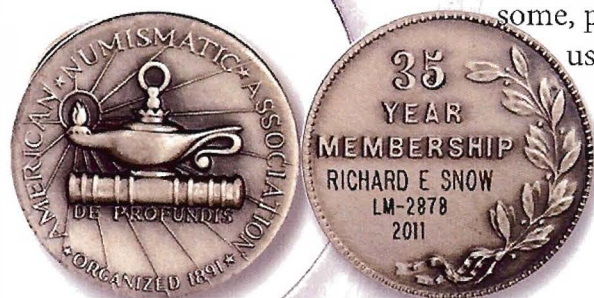
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The Flying Eagle and Indian Cent Collectors' Society

Our mission is to gather and disseminate information related to James B. Longacre (1794-1869), with emphasis on his work as Chief Engraver of the Mint (1844 -1869) with a primary focus on his Flying Eagle and Indian Cent coinage.

Founded 1991

www.fly-inclub.org

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Please help the editor in updating any errors or changes. If you would like to become a state representative (there can be more than one per state), please contact the editor.

On the cover...

Civil War Tokens offer a sweeping and interesting side collection to Indian cents. In 1863, Indian cents were driven out of circulation and replaced with thin cent-sized copper tokens. This example is a Clarkston, Michigan merchant token with a doubled LIBERTY on the headband.

Reverse die 1018 used on MI-180B-4a.

Special thanks to Heritage Auctions for printing this issue of Longacre's Ledger

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Longacre's Ledger

2012 Vol. 22.2 Issue #85

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Submission guidelines

If you have a substantive article you would like to contribute, please follow these guidelines:

- ✓ If you have internet access, you can send text to the editor's e-mail address below. Please send images in separate files.
- ✓ You may also send files and images on a CD-W disk or other storage device to the editor's address below. Storage devices will be returned upon request.
- ✓ Images of material can be made by the editor for use in the Journal. Please include the necessary return postage with the submission.
- ✓ Please feel free to contact the editor if you have any questions.

Submission deadlines

Please submit all articles, letters, columns, press releases and advertisements no later than the following dates to assure inclusion:

Issue	Deadline	Show issue
#86 2012 Vol. 22.3November 1, 2012.....	FUN 2013
#87 2013 Vol. 23.1March 1, 2013	CSNS 2013
#88 2013 Vol. 23.2July 1, 2013	ANA 2013
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Special thanks to Charmy Harker for proofreading the articles.

The President's Letter

By Chris Pilliod

This is my 43rd letter as President and hoping everyone is having a fulfilled and safe summer of 2012. As far as numismatics are concerned, the new coinage act has been consuming a lot of my recent time here at Carpenter. Mint trial strikings have now concluded with a lot of additional work lying ahead. An overarching concern with moving ahead is die life. But what is curious is the modern mint engineer doesn't have any idea what poor die life even is.

In discussions with the Mint, they are embarking on various paths to improved die life, better die finish, coatings on dies as well as blanks and so on.

If today's Mint metallurgists think they have it tough, their counterparts during the Indian cent series, especially the early years, must have had their heads spinning on a daily basis. While today's engineers at the Mint start crowing about die life if one doesn't make it to 200,000 strikes, back in the Flying Eagle and Indian cent years some dies lasted literally just hundreds of

strikes. Undoubtedly, as soon as they have the fresh dies in place, bammmmm... one goes bad. In my head I can hear the Press Operator yelling, "Would someone please figure out what is going on!!!"

We discussed this in the last Ledger issue but a recent purchase on eBay led to interesting proof of how another error occurs. Rotated die strikings appeal to a limited number of specialists in the series but can be fun to collect. Of most noteworthy are those strikings which exhibit medal alignment, or 180-degree rotation. Die rotations in the Indian cent series are relatively common before 1870, one 1868 Proof Indian Cent shows complete medal alignment. Around 1870 or shortly after this time period fixes were in place to make rotated dies much rarer.



1864 No L - eBay purchase



1864 No L - Safe deposit box coin



A few weeks ago on eBay I spotted a nice reverse cud on an 1864 bronze. It was a nice cud above the shield which looked familiar. Without researching it I slapped a strong bid on it, winning it for considerably less. After I received it I went to my safe deposit box to discover that many, many years before I had purchased a nice chocolate brown AU58 of the exact same reverse cud at a Michigan State Convention, in fact, believe it or not I recall I cherrypicked the piece, which is extremely unusual for a nice cud. A choice brown AU+ cud on an 1864 bronze for \$35! These are the only two examples I have seen in 30 years of searching.

But as I began to study both pieces closer I realized an interesting revelation was unfolding. The piece from eBay was

actually a “full” cud as compared to the example from the Michigan State show which was unquestionably retained. When a piece of die steel fractures, and thereby forming a cud, the piece itself does not always fall completely away from the die to form a “full cud”. If it happens to be the anvil die gravity often allows the piece to stay in place and continue striking coins. All the time the piece grinds away at the die, making the cud deeper and deeper. At some point it either gets knocked out of the die chamber, sticks to a coin and leaves, or wears away to meaningless function. For the Flying Eagle series, the anvil die was the obverse with the eagle, but for the Indian Cent series the reverse die was always the anvil die.



Full cud (L) and retained cud (R).

So for the 1864 bronze cuds the piece did not fall out immediately but continued to strike coins. However, at some point in time the piece in fact did get spit out and no remnant denticles can be seen in the eBay full cud example.

But what is interesting is actually the obverse. When a cud grows large enough a common resultant phenomenon is that the area opposite the cud shows weakness as planchets cannot fill the large void. This weakness can be seen on the denticles below the date 1864. Interestingly for the retained cud less volume was needed to fill the void and the resultant weakness on the obverse beneath the date affect only a few of the denticles. Compare the large area of the full cud observe and you will quickly see weakness in about twice as many denticles.

In addition, if you look closely at this area you can see that they are offset on each piece. On the retained cud example the weakness in denticles is centered below the “8” and the “6” but by the time the cud piece fell out the weakness centered

between the “1” and the “8”. Although slight, this movement can only happen in one of two ways. First, if a new obverse die is placed into the anvil position and displaced at a different angle than the retired die, or secondly if one die loosens and rotates in the course of usage. The first cause can be quickly ruled out for common sense reasons—why stop the press and replace a perfectly good obverse die and leave a defective reverse die in service?

So what transpired in 1864 is a neat example of a die that fractured and then began to rotate with a cud still in position. The obverse die cannot rotate, for if it was that loose it would simply fall away from the hammer chamber and make a mess of things, or perhaps create those off-centered clashes we see on Indian Cents. Which makes for a great segue for the next issue of the Ledger, where Rick Snow and I will explore this very issue in detail.

The Fly-In Club Welcomes Our Newest Members

As an ongoing feature, we'd like to welcome our new members:

Member	State	Sponsor
Daniel E	Florida	Rick Snow
Arthur S	Vermont	none
George E	New Jersey	Rick Snow
Scott S	California	Rick Snow
Larry S	Colorado	Rick Snow
Terry M	North Carolina	website
Wayne K	Illinois	Rick Snow
Mike G	Indiana	Rick Snow
Bill W	Arizona	Vern Sebby
Rick L	Pennsylvania	Rick Snow
Russ S	Texas	Rick Snow
Joseph G	California	Rick Snow
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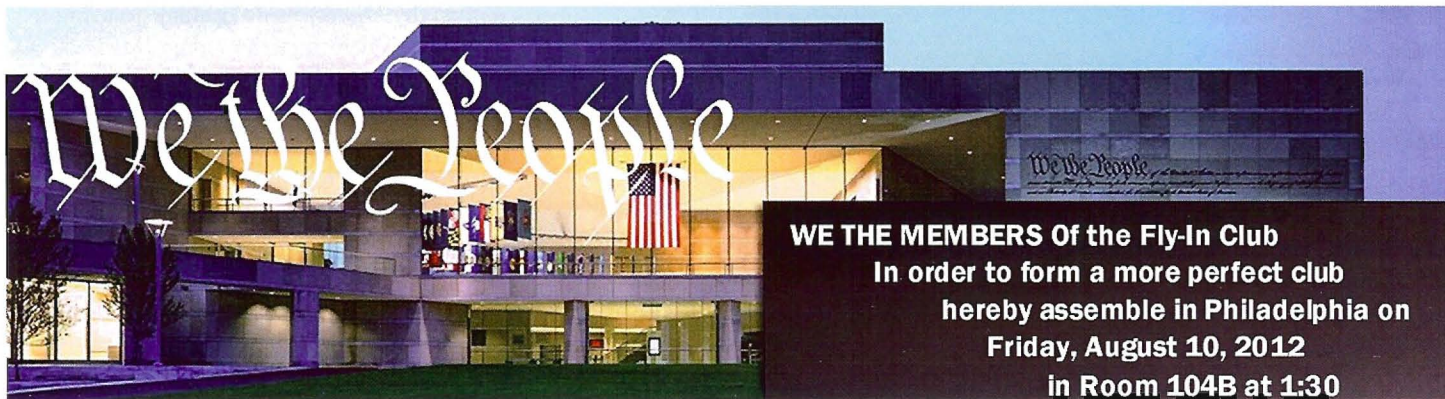
The following joined at the ANA Summer Seminar

Mark H.	Colorado	Rick Snow
Jack D	Colorado	Rick Snow
Brett I	Michigan	Rick Snow
John B	Texas	Rick Snow
Sonny H	Illinois	Rick Snow
Brian F	Iowa	Rick Snow
Richard S	Florida	Rick Snow
Mike W	Colorado	Rick Snow
Dave W	Colorado	Rick Snow

Thank you for joining us. If you haven't already done so, please check out our web site and online talk forum at

www.fly-inclub.org

If you have any questions or comments about the club, please contact me, Vern Sebby at PO Box 559, Sandwich, Illinois, 60548, or email, melva6906@indianvalley.com.



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The Saint-Gaudens Cent by Richard Snow

The American Institute of Architects dinner on January 11, 1905 was attended by over 250 dignitaries. Among the attendees were likes of J. Pierpont Morgan, Cabinet members, Ambassadors, Cardinals and the President of the United States, Theodore Roosevelt. Also attending was the eminent sculptor, August Saint-Gaudens.

It was a set-up. Two weeks earlier Roosevelt had inquired in a letter to Treasury Secretary Leslie Shaw if it would be possible to have an artist like Augustus Saint-Gaudens redesign our coinage without asking Congress for permission. He called the current coins "artistically of atrocious hideousness".

The following day, Saint-Gaudens was invited to a Presidential luncheon with Roosevelt. That evening Roosevelt described his grand plan for the updating of our nations coinage. At that meeting, he asked Saint-Gaudens to design his second Presidential Inaugural Medal.



*Saint-Gaudens' Roosevelt Inaugural medal, 1905,
Saint-Gaudens National Historic Site*

Saint-Gaudens was likely cautious about accepting a commission, especially with past bad experiences with the Mint and its Chief Engraver, Charles Barber in the 1893 Colombian Exposition medal design competition. The inaugural medal was made outside the Mint, at Tiffany's in New York. It was made too late for the Inauguration, but Roosevelt was pleased with it anyway.

Also discussed was the redesign of the cent and the gold coinage. The formal acceptance of this project was made on July 10th, 1905. With acceptance of the commission, Roosevelt began sending Saint-Gaudens all types of input on what he desired. High relief, like ancient Greek coins was one suggestion, using an Indian headress on lady Liberty was another. Roosevelt suggested using "Justice" on the coinage instead of "In God We Trust" (neither were legislated to appear on coinage at this time, however Roosevelt later learned that Congress would have to approve the use of "Justice", so it was dropped from consideration). Saint-Gaudens was receptive to the input and worked on Roosevelt's ideas.



Saint-Gaudens' cent obverse, plaster, 1906, SGNHS

By June, 1906 Saint-Gaudens was working on the design for the cent. He inquired to Mint Director George Roberts whether a Flying Eagle would be legal or not as a depiction of "Liberty". Roberts replied that there was no obstacle to using it on the obverse, but favored a redesign of the Indian Head.

With Roberts' nod, Saint-Gaudens began work on the flying eagle cent, writing to Roosevelt on June 28: "I am now attacking the cent. It may interest you to know that on the 'Liberty' side of the cent I am using a flying eagle, a modification of the device which was used on the cent in 1857. I had not seen that coin for many years, and was so impressed by it, that I thought if carried out with some modifications, nothing better could be done. It is by all odds the best design on any American coin".

Soon after writing that letter, Saint-Gaudens was hospitalized and the models that were made at that time were sent to Paris for reduction work. After these were completed, Roosevelt had to deal through Henry Herring, Saint-Gaudens' assistant. Roosevelt was eager to start the double eagle, which was to be the strident liberty obverse and the standing eagle reverse. By the fall of 1906 Saint-Gaudens was informed that the flying eagle design was illegal to use for the "Liberty" side of the coin. The person who made this false assertion is unknown, perhaps Charles Barber was stirring the pot, or perhaps it was Treasury Secretary Shaw who complained. This made all the design combinations change. The flying eagle would now be on the double eagle reverse, the standing eagle design was demoted to the reverse of the eagle.



Liberty cent design, plaster, 1906-1907, SGNHS



Reverse for the cent, plaster, 1907, SGNHS



*Strident liberty and standing eagle design
for the double eagle, plaster, 1907, SGNHS*





*The Indian double eagle pattern (Judd-1776).
Two designs originally made for the obverse of the cent. Dave Akers image*

A new liberty head was designed from a 1902 sculpture by Saint-Gaudens called *Nike Erini* (Victory and Peace). A reverse featuring ONE CENT in a wreath was also made. By February, 1907 the first extremely high relief double eagles were being produced. Saint-Gaudens had made more changes to the cent. This time he added an Indian headdress to Lady Liberty to show a more national character. The casts were sent for reducing and this new design was tested as an alternate for the double eagle obverse. A single gold pattern of this combination was struck and it went into Charles Barbers personal collection.

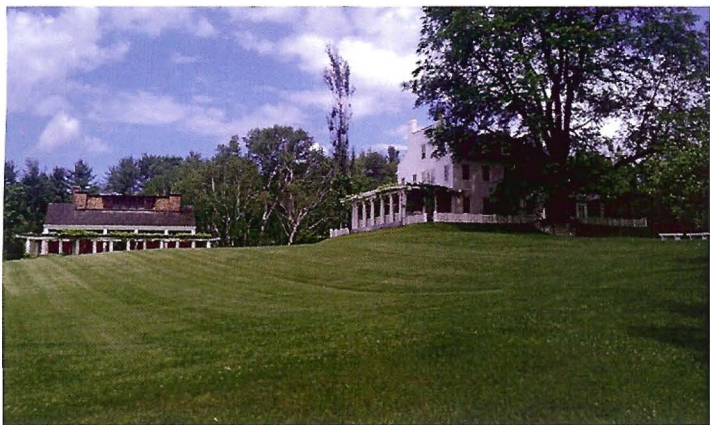


*Nike-Erini (Nikh-Eiphnh)
plaster, 9 x 5 x 5 in.
Smithsonian American Art Museum*



Liberty wreath, reverse plater, 1907, SGNHS

The problem with using Saint-Gaudens' designs on the cent was becoming clear. The coin was not a thick enough to incorporate the higher relief designs that were being executed. The Liberty with the Indian headdress was moved to the eagle coinage to be paired with the standing eagle. The Saint-Gaudens cent redesign was dead. On August 7, 1907 Saint-Gaudens died at his studio in Cornish, New Hampshire. The work of finishing the coinage redesign would fall to others in the next few years.



Aspet, The home and studio of Augustus Saint-Gaudens

In June of 2012, I had the pleasure to visit the Saint-Gaudens National Historic site in Cornish, New Hampshire. I was able to study the plasters of the Saint-Gaudens cent design. The site is on a hill overlooking the Connecticut River valley. It is a working studio with sculptors on site. Examples of Saint-Gaudens' work are shown on the property.



The author viewing the plaster for the cent reverse

Thanks to

Dr. Henry Duffy, curator, The Saint-Gaudens National Historical Site for allowing me to inspect the cent plasters.

Roger Burdette "Renaissance of American Coinage 1905-1908"



"Victory", reduction. plaster. 41 in., SGNHS

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The "Other" Indian Head Cents

by

Q. David Bowers

Introduction

Recently after acquiring outright a large section of the numismatic estate of my fine friend, the late and lamented Steve Tanenbaum, I had the opportunity to take out a magnifying glass and study many of the Civil War tokens. These have been a specialty of mine for many years, dating back to the 1950s when they intrigued me and as a young dealer I bought thousands of pieces from the eminent authority in the field, George Fuld. Since that time I have built a representative collection of different dies, obverses and reverses, including at least one each from most of the one thousand or so merchants who issued Civil War token store cards in the years from 1861 to 1865.

I have come to appreciate the work on these dies, which ranges from quite naïve to elegant – fully up to the standards of the Philadelphia Mint. Of particular interest to readers of Longacre's Ledger may be those with an Indian Head motif. With that in mind I have paid for an advertisement in this issue, which offers Tanenbaum Estate items. In discussing with Rick Snow the Indian Head portraits on many of these tokens we agreed that an informative article would be useful, so here goes.

The Civil War

The Civil War began on April 11-12, 1861, when Confederate States of America forces without warning bombarded federal Fort Sumter in the harbor of Charleston, South Carolina. The fort was essentially reduced to rubble but, happily, commander Robert Anderson and troops, carrying a white flag, were allowed to escape, and no one was killed. The Confederacy had its beginnings on December 20, 1860, when South Carolina withdrew from the Union. The reason was the election of Abraham Lincoln as president on November 4. Lincoln, with a firm stand against slavery, was detested by the South, and certain states felt that under his presidency the South would not be able to function properly or maintain commerce.

Slavery was called the "peculiar institution" by some, and was viewed as essential to the maintenance of the southern agricultural economy, which included rice, cotton, sugar, and tobacco, with perhaps cotton being the most important. In quick succession other states withdrew, and in early 1861 the Confederate States of America became a reality, with its capital in Montgomery, Alabama. Later in the year the capital was relocated to Richmond, Virginia.



BOMBARDMENT OF FORT SUMTER, APRIL 12, 1861.

*The bombardment of Fort Sumter in Charleston Harbor, April 11-12, 1861
(Book of Anecdotes of the War of the Rebellion, 1866)*

In early 1861 the leaders of the Confederacy thought that their new country would peacefully co-exist as a separate nation with the United States of America – the North, or the Union. Conducting its own business, the Southern states could have all the slaves they wanted and still engage in commerce with the North and elsewhere. Particularly important were cotton exports to the mills of England. When the Confederacy had its first bonds and paper money produced in March 1861, it called upon the American Bank Note Company in New York City and the National Bank Note Company in the same place to prepare the necessary items.

Peaceful co-existence was not to be, and after the bombardment of Fort Sumter all bets were off and war was declared. President Lincoln and Congress felt that the South was primarily agriculturally based, and had little in the way of manufacturing resources. It would be an easy win. Volunteer enlistments were called for with a period of three months, by which time the war would certainly be over. For some in the North this was a time of celebration. Parties and parades were held as newly-minted soldiers headed toward the South in rail cars.

In the third week of July newspapers announced that Confederate forces would meet Union forces at Manassas, not far from Washington, DC. What an interesting event this would be to watch! Carriages and wagons from Washington and elsewhere went to see the Union troops beat the Rebels. However, the Rebel troops were better organized and prepared, and to the surprise of just about everyone, the Union forces scattered in retreat and drifted back toward safety in Washington. The first serious battle of what was called the War of the Rebellion or the War of 1861, later the Civil War, had taken place and the Union lost.

Coins in Circulation

In the summer of 1861 the monetary situation in America was normal. Coins in circulation included copper-nickel Flying Eagle and Indian Head cents, silver three-cent pieces, Liberty Seated coins from half dimes to silver dollars, and gold of the denominations of \$1, \$2.50, \$3, \$5, \$10, and \$20 of various Liberty Head styles. There was no federal paper money in circulation, and that need was supplied by well over a thousand state-chartered banks that issued bills in denominations of \$1, \$2, \$3 (very popular then but seemingly strange when contemplated today), \$5, \$10, and \$20, plus some \$50 and \$100, and just a few of \$500 and \$1,000. Bills from a sound bank – one in good financial condition – traded at par with gold and silver coins. Commerce flowed smoothly.

In July 1861 the Treasury Department decided to issue its first paper money, Demand Notes, which were exchangeable at par in silver and gold coins. These helped finance the war. However, by December of that year the outcome of the conflict was quite uncertain, and a rush was made to buy gold coins as a precaution. Safely stored or hoarded, they were a hedge against unfavorable things to come. By the end of the month gold coins were no longer being paid out at par by banks.



Legal Tender Notes issued beginning in March 1862 accelerated a financial crisis that resulted in all silver coins being taken from circulation and hoarded.

A monetary crisis evolved rapidly in 1862. In March the Treasury Department announced the issue of Legal Tender notes, denominated from \$1 to \$1,000, but not redeemable in silver or gold coins. Accordingly, someone with a \$20 Legal Tender note could not buy gold or silver at par, but could only obtain, say, two \$10 notes, four \$5 notes, or some other combination. The public became more concerned, and during the spring all silver coins disappeared from circulation in the East and Midwest. The most dramatic was still to come. By the second week of July many Northerners were bewildered, and it seemed at least possible that the Confederacy might be the victor. Now, copper-nickel Flying Eagle and Indian cents were hoarded, with the result that none at all were available in circulation. Commerce was entirely coinless!

Monetary Substitutes

To fill the gap, many innovations emerged. Merchants, towns, and others produced small paper scrip notes, typically of the values of 1¢, 3¢, 5¢, 10¢ or 25¢, sometimes higher. These bore the name of the issuer, who stood ready to redeem them in merchandise or other notes or, possibly, in coins if they should ever become available again.



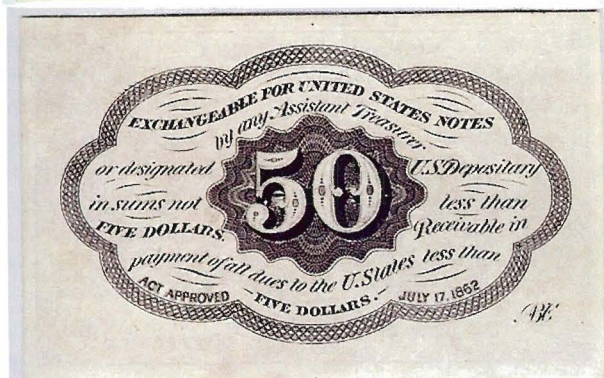
Encased postage stamp of the 1¢ denomination issued by and advertising B.F. Miles, a Peoria, Illinois druggist.

Believe it or not the Treasury Department declared that ordinary postage stamps were legal tender. These became popular in commerce, often passed from hand to hand tucked inside small envelopes with the name of a merchant or other issuer on the front and the total value of the stamps within, such as 25¢ or 50¢.



On August 12, John Gault, from Boston but recently moved to New York, patented the encased postage stamp. These consisted of a brass frame enclosing on the front a normal postage stamp of the denomination of 1¢, 3¢, 5¢, 10¢, 12¢, 24¢, 30¢, or 90¢, visible behind a clear panel of mica. On the back the brass frame had the embossed name of a merchant or other issuer. Eventually over 30 different issuers produced such stamps, mostly in lower denominations.

paper, or get a haircut. Federal one-cent pieces continued to be made in quantity, but were hoarded as soon as they appeared. It was not until 1864 that Indian Head cents were again in commerce in significant numbers.



Postage Currency note issued by the Treasury Department in 1862.

The Treasury Department began issuing Postage Currency in denominations from 3¢ upward, bearing the design of a current postage stamp, but printed as a separate small bill. These remained in use for the rest of the year, and then were replaced by Fractional Currency notes with different designs.

It was thought that when the war ended in April 1865, silver and gold coins would quickly return to circulation. This was not the case, as monetary conditions continued to be in turmoil, and it was not until after April 20, 1876, that regular silver coins were once again in commerce, and not until after December 17, 1878, that gold coins returned.

Civil War Tokens Become Popular

Important to the present narrative, beginning in 1862 and continuing in a flood tide in 1863, private coiners in New York City, Connecticut, Cincinnati, Chicago, and elsewhere began issuing small cent-sized copper and bronze tokens. These metals were easier to strike than the copper-nickel in use by the federal government. Issued by the millions, these circulated widely, were enthusiastically accepted and once again a handful of coins (actually tokens) could be used to buy candy, a news-



Civil War token issued by E.W. Atwood, of Bridgeport, CT, Fuld CT-35-A-2a. The portrait side is called the reverse on most tokens. This features the French Liberty Head design as popularized by Robert L. Lovett, Jr.



Flying Eagle motif on Fuld IL-795-A-1a issued by J.C. Yager of Springfield, Illinois.

Produced by a dozen or more different coiners and shops, Civil War tokens had many emblems. The French Liberty Head epitomized by Robert Lovett, Jr.'s one-cent piece made in pattern form for the Confederacy in 1861 (and also a store card he issued in 1860), was a popular motif and was used by Lovett himself for Civil War tokens and copied by others. Indian Princess dies were also popular as were dies with portraits of Washington, Lincoln, Jackson, and other figures modern and historical. Eagles, shields, groups of guns, cannons, and flags, and other designs all played a part in Civil War tokens with patriotic motifs as well as those issued by merchants.

The Indian Head, standard for federal coins, was a particular favorite. Quite a few different varieties were made, listed today in the standard reference book, *U.S. Civil War Store Cards*, by George and Melvin Fuld, published in 1975 (a new edition is being prepared by the Civil War Token Society, for possible appearance in 2013). The Indian Head dies were given Fuld numbers from 1007 to 1081 representing dozens of different variations. Today, standard nomenclature assigns a state abbreviation such as OH for Ohio, then a numerical designation for the city, such as 165 for Cincinnati, then a letter such as A, B, C, onward for a particular merchant, then a number describing the die combination.



Lew Boman, Cincinnati restaurateur, issued this Indian Head token in 1862, Fuld OH-165-R-1. Several hundred different merchants used Indian Head dies during the Civil War.



Indian Head motif with LIBERTY on the headband as used on Fuld-130-A-2a. O.H.P. Ash's Cheap Cash Store, Bowling Green, Indiana. There were several dozen different Indian Head dies used, mostly dated 1863.



A different Indian Head die was used on OH-165-EF-5a issued by O'Reilly Bros., Cincinnati dry goods dealers.



B. Hempelman, a grocer, issued OH-165-BT-11a with an Indian Head reverse dated 1864. This particular die was used in quite a few combinations. Here it is a late state with die cuts in the headdress.

Some merchant tokens were issued with one obverse die in combination with a half dozen or more reverses. Many of the Indian Head dies have the word LIBERTY on the headdress, but others had a plain ribbon or beads. Those made in the shop of John Stanton of Cincinnati were done by having a hub or punch die quite closely imitating the federal Indian cent – indeed hardly different from it at all. Instead of lettering around the border, stars, usually 13 in number, were punched individually, and the date was given below, usually 1863 but sometimes 1862 or 1864. Representative dies are illustrated herewith. In the Civil War token series, the portrait side is called the reverse and the advertising or description side, often simply lettering, is called the obverse.

The pieces illustrated here and the captions are just a small selection of issuers and give an idea as to the variety and extent of the series.

A special rarity system was devised for Civil War tokens and is as follows:

Rarity-1: Greater than 5,000 (very common) • R-2: 2,000 to 4,999 • R-3: 500 to 1,999 • R-4: 200 to 499 • R-5: 75 to 199 • R-6: 20 to 74 • R-7: 10 to 19 • R-8: 5 to 9 • R-9: 2 to 4 • R-10: Unique (only 1)

If your interest is piqued, the Civil War Token Society issues its journal four times a year with an annual subscription price of—believe it or not—\$15.

To sign up or learn more, contact

John Ostendorf, secretary,
523 Hiwassee Road,
Waxahachie, TX 75165
johnoste@aircanopy.net

Payments can also be made via PayPal at

wwwCWTsociety.com

In conjunction with a regular set of Flying Eagle and Indian Head cents, Civil War tokens, which are amazingly inexpensive in comparison to federal issues of the same rarity, certainly afford an interesting possibility as a go-with collection!

Editor's Note:

Understanding the Fuld numbering system

To the first-time collector of Civil War tokens, the numbering system may seem a bit difficult to understand. Actually, it is designed to make collecting these tokens easier. Patriotic tokens (those without mention of a issuer or merchant) are listed by die pairs, so an F-46/335 has the obverse die defined as die #46 and reverse as die #335. These dies are listed in *Patriotic Civil War Tokens* by George and Melvin Fuld.

Merchant, or store card tokens are grouped by state and city. Each city is given a number based on its alphabetical placement. For example, Albany, New York is 10 and New York City is 630 and Niles, Michigan is 700. These are listed as NY-10, NY-630 and MI-700.

Next is the obverse die - the merchant side. These are listed in alphabetical order and given a capital die letter identifier, such as A, B, C, etc. The reverse die is usually a topical die used by the various die sinkers for any number of merchant customers. These are identified by a sequential number which is linked to a die list in the Fuld book, *Civil War Store Cards*. This is a different die list from the Patriotic series, even if the some of the dies are the same. So a token from Niles, Michigan might be listed as MI-700-C-9.

The final identifier is the metal, which is a small letter: a = copper, b = brass, c = nickel, d = copper-nickel, e = white metal, f = silver. If the token is struck over another token or a coin, then a "o" is added after the metal. The above mentioned Niles token might be fully listed as MI-700-C-9ao if it was struck over another copper token.

Available for immediate sale

Civil War Store Cards

from the estate of

Stephen L. Tanenbaum

.



I have acquired a substantial part of the Civil War store card collection of the late Steve Tanenbaum and have prepared a listing of items for sale. These include tokens of Connecticut, Illinois, Kentucky, Massachusetts, Minnesota, New Jersey, New York, Ohio, and Tennessee.

For more than 40 years Steve gathered these, continually improving and upgrading. The vast majority of the tokens are Mint State, many certified by NGC (which Steve was in the midst of doing) and others still in his 2x2 cardboard holders. Rarity-9 (2 to 4 known) tokens abound as do, believe it or not, R-10 (unique) tokens and unlisted varieties.

Numismatic strikes in copper-nickel, overstrikes on Indian Head cents, rarities with various Stanton Indian Head, reverses (1042 and 1047 gems in abundance), mint errors, "rare towns," brockages, and more await your consideration. Many, once sold, are not likely to come on the market again for many years.

That said the majority of the tokens are highly affordable and priced from the tens of dollars into the low hundreds.

If you will send me an e-mail request I will send you my latest list by return e-mail. Nearly all are one-of-a-kind in the estate and are available on a first-come, first served basis.

Thank you for your interest!

Dave Bowers
Box 539
Wolfeboro Falls, NH 03896

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Request by e-mail:
qdbarchive@metrocast.net

The More I Know, the More I Realize What I Don't Know
An Essay on Why We Should Never Stop Seeking Knowledge and....
the Most Important Reason to Attend the ANA Summer Seminar!

By Charmy Harker

Socrates once said "ouk imae idenai, ah mae oido" – which basically means, "the more you know, the more you know you don't know." And another author, William Blake, said it even colorfully: "The larger grows the island of my knowledge, the longer stretch the shores of my ignorance."

This philosophy has followed me through all the segments of my life, but never so much as during my numismatic ventures. The story of how I came into numismatics was published in the Ledger several years ago, but in short, I inherited various coins from an aunt when I was in my 30's. At that time I didn't have any experience or knowledge about coins, so I had no idea what the coins were worth. Also, I had a full-time career as a litigation paralegal and a family so my plate was full and I didn't really have time to learn about all the different coin series. So I decided to focus on just one type of coin and since I've always had an interest in Native American history, I chose the Indian cent.

I began reading books, watching grading videos, searching websites, attending coins shows, studying all grades and quality of coins, and asking a lot of questions of dealers at shows who didn't mind helping me. I tried to learn everything I could about Indian cents (and later Lincoln and Early American Copper cents) so I would have a comprehensive understanding of these coins before I felt comfortable buying and/or selling them.

But the one thing that kept coming back to me throughout my quest was that every time I thought I had a good understanding of a certain aspect of coins, I would learn something else that would remind me once again how little I actually knew about numismatics!

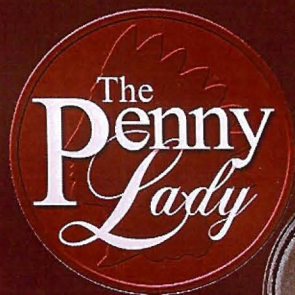
As a dealer and collector of Indian, Lincoln and EAC cents, I feel pretty comfortable with my knowledge in these series. But at almost every show I attend I get a question or two that stumps me – and the title quote of this essay once again pops into my head reminding me that I still have so much to learn, even in the coins I specialize in.

Further, I often attend shows with the famed Indian cent expert and author, Rick Snow, who is not only a good friend, but someone I consider as a mentor to me. The more time I spend with Rick and his encyclopedic knowledge of Indian cents, once again, the more I realize how much I have to learn. He has spent many years researching and studying Indian cents in depth and I could only hope to someday have even one-tenth of the knowledge he has on this beloved series.

Even Donald Trump knows he doesn't know everything! He said "It's good to start each day by saying to yourself, 'What can I learn today that I didn't know before?'" In that same speech, he continued with "It's impossible to know everything, . . . it's just no fun, for you or anyone else . . . and you will be missing out on some great adventures."

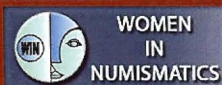
So that's why I am once again participating in the ANA Summer Seminar program – I still have a lot to learn and I believe the ANA program is the best place to gain knowledge in all aspects of numismatics. The quality of their programs, the experience and knowledge of their teachers, their tireless volunteer helpers, and the camaraderie that occurs among all of these groups is what especially draws me to want to participate in the ANA summer program – not to mention the fact that I simply don't want to miss out on another great numismatic adventure!

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and Early American Copper Cents*



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The Longacre Auction *By Richard Snow*

The sale had been anticipated for months. The old Chief Engraver, James Longacre had served the Mint for twenty-six productive years and had passed away on New Year's day, 1869 at the age of 75. Rumors of his estate having fabulous relics from the mint were rampant. Knowledgeable insiders in the coin and antiquarian market discussed the treasures with awe.

The firm chosen to handle the sale was M. Thomas and Sons, a local auction firm established in 1828. Their specialty was books and estate sales. This was their first venture into coins and medals. To help with the execution of the auction, they teamed up with Ebeneser Locke Mason, who was eminently more qualified to describe and publicize the sale.

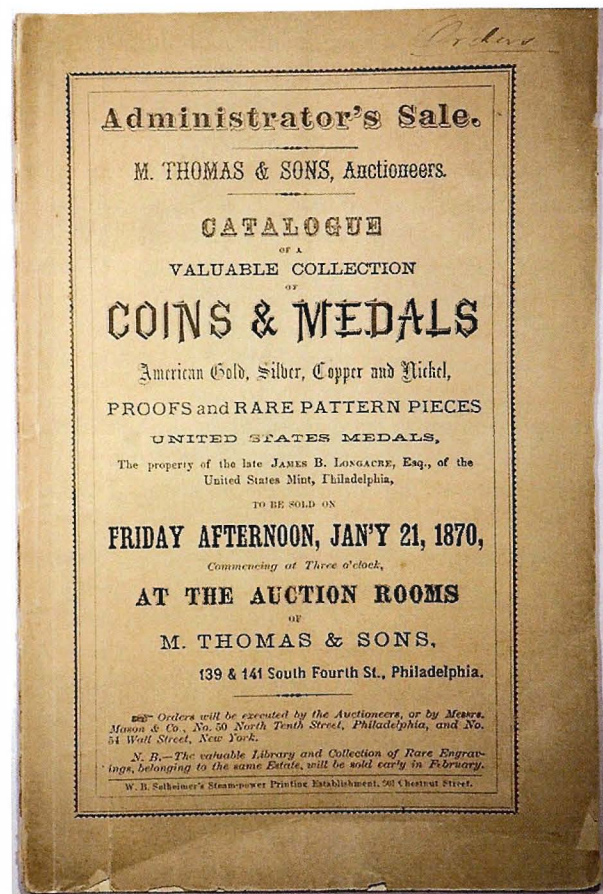
The sale date was set for January 21st, 1870. Those who attended braved winter weather in Philadelphia and this may have cut down on the attendance from the Northeastern states. Philadelphia dealer, Edward Cogan was there, as was J. Colvin Randall. Captian John Haseltine was there representing Mason, with whom he was a partner. (The list of buyers comes from an order book of the sale with each buyer hand inscribed with the price realised.) Other names which are not too familiar today include R.A. McLure, and A. S. Jenks, Harold Klein, Walter Nichols and A. Eckard.

The sale opened at 3:00 on this Friday afternoon with a collection of nine different French 10 Centime Patterns from 1848. These sold for 55¢ for the set to Cogan. Hardly an auspicious start. Next were some Proof dimes from 1859 to 1861 which sold for 15¢ each to a Mr. Agnew. 1860 Proof half-dimes followed bringing 7 1/2¢ each. Three-cent silver pieces showed some strength when three 1854 Proofs sold. Klein bought one for \$3.00 and Mason bought the other two for \$2.25.



Lot 45 1854 Three Cent Proof.

Next up were the pattern pieces. The audience, numbering about 30 people, noticeably prepared themselves for the duel ahead. A brilliant Proof gold dollar, Judd-67 brought \$6.00 by Cogan. An 1856 half cent struck in nickel (J-177), a coin important to the development of the nickel small cent sold for an astounding \$4.75. Next up were the famous 1856 Flying Eagle cents. A very rare dateless one in copper, J-179, sold for \$5, again to Ed Cogan. The next ten lots were all 1856 Flying Eagle cents in Proof. Cogan bought the first one for \$1.25 and the balance for \$1.00 each.



Longacre estate sale January 21, 1870.

Longacre possessed a small hoard of 1858 cent Patterns. These were offered in lots 69 to 129. The breakdown is as follows:

Large eagle / Oak wreath	J-192	2
Large eagle / Oak and shield	J-193	5
Small eagle / Laurel wreath	J-202	3
Small eagle / Tobacco wreath	J-206	1
Small eagle / Oak wreath	J-203	2
Small eagle / Oak and shield	J-204	10
Indian / Laurel wreath	J-208	15
Indian / Tobacco wreath	J-213	4
Indian / Oak wreath	J-211	2
Indian / Oak and shield	J-212	12

These mostly all sold to Haseltine for 75¢ each. There were some unusual and rare items as well. Lot # 79 was a Large eagle / Oak wreath on a broad planchet, a coin unknown today, although it sold to William J. Jenks for \$3.50 - the top bargain of a sale full of bargains. This coin later sold in Edward Cogan's sale of William J. Jenk's collection in 1877 where it was properly described as being a oak and shield design.

Another broad planchet pattern, Indian without date / Laurel wreath (J-214) sold in lot #96 to Mr. Klein for \$8.25. The bidders were beginning to wake up, it seems.



Indian Head, No date / Laurel Wreath, Lot #96.

A group of the 1859 half dollar patterns were offered next and these sold mostly for \$1 each. A 1861 silver half dollar with "God Our Trust" in a plain field was offered in lot #138. It brought an astounding \$31.00. Although a rare coin, with three known, it seems like a big price to pay in comparison to other coins in the sale. J. Colvin Randell bought it.

Three 1863 bronze cent patterns followed and these sold for 75¢ each. Six "God Our Trust" two cent pieces sold for 45¢ each. Two Washington Head pieces brought twice as much. Five cent patters soared in value. For example a copper shield nickel, 1866 described as having a "Dutch" denomination (J-490) sold for a whopping \$11.00.



1848 "CAL" Quarter Eagle

The excitement in the room was electric. Next up were a small selection of gold coins that Longacre had prized. There were three examples of the 1848 quarter eagle with "CAL" above the eagle. Each sold for \$5.50 to Edgar Cogan. He also was the high bidder at \$4.50 for two 1854 Proof \$3 dollar gold pieces. Two examples of the 1851 gold dollar in Proof format brought \$1.45 each. A blank planchet for a \$3 gold brought \$3.62. A rare Proof \$20 gold piece dated 1850 was hammered down at \$27.00 to Edgar Cogan. Although three examples were believed to have been struck, only one example, the cleaned PR61 example in the Bibliotheque Nationale museum in Paris, France, is known today.

A date set of Large cents followed the gold. Pieces from 1794 though 1810 in fair and good condition brought 5¢ to 6¢. An 1843 Proof was one of the stars of this section, bringing \$12.00. In the half cents, the star was a 1843 Proof which brought \$16.00, again, both the prizes went to Cogan.

An addenda to the sale was inserted into the catalog. This was a single page which stated that the list would be sold after lot # 250. These were numbered from 1 to 35 and the title said that it contained "Silver and Copper Coins of Chili". I'm sure the misspelling of Chile offended no one present. Offered were two 50 cent Proofs and three 20 cent Proofs of 1867. These brought about twice face value in US money. Four sets in Proof format of the Chilean gold coins: 10, 5, 2 and 1 peso, struck in copper, brought 60¢ per set. Readers will recall that in 1867, Longacre redesigned the coinage for Chile. These were his creations.



Chile Half Decimo, 1868, Silver

Lot 251 continued with mint medals. First off was a Cyrus Field medal in aluminum struck just a few years prior to this appearance. The piece measures 103 mm. The catalog states only 10 were struck. Aluminum being a precious metal in 1870, the medal sold for \$26.00. This shows where the collecting demand was at this time. A similar example sold for \$2300 in 2010.



Cyrus Field medal, Aluminum

The rest of the medals were likely straight out of the Mint's gift shop (if it had one at the time). Copper examples sold for 50¢ to \$2.00. Miscellaneous Washington pieces and medals fared the same prices realized. One standout was lot# 403, a Cornelius Vanderbilt medal in copper which brought \$19.00. This 76 mm medal with the date 1865 is very rare.





Cornelius Vanderbilt Medal, copper

It was published that these were restrikes from 1874 in copper, but apparently, some were made prior to that date. An example failed to meet its \$575 reserve in a 2011 auction.

Longacre has collected a large amount of medals as the next 130 lots showed. Very few raised more than \$1.00. The majority of these sold for 25¢ to 40¢.

Lot #536 saw a beautiful velvet-lined Morocco case with a 1831 British proof set of William IV. It included all denominations from the double sovereign to the farthing. It sold for \$72.50. Lot # 537 was another velvet-lined Morocco case with a double Proof set of the coinage of Napoleon III of France (1854-A). This brought only \$26.00 which is just a fraction over the exchange value of the coinage. Next up were a series of foreign medals which barely brought any bids of note.

The sale continued on lot # 572 with a unique collection of casts, impressions of dies, steel plates and other engraving items. These didn't bring much spirited bidding, but the ones that have a detailed enough description are interesting to wonder what they looked like. Here are a few listings:

Lot# 578 "4 plaster casts, Busts of Washington". Were these his models for the Washington two cent Pattern of 1863? Maybe they show Longacre's 1866 five cent nickel pattern of Washington.

Lot # 585 "2 Copper Casts, Indian Head and Tobacco Wreath, 4 inches in diameter".

Lot #602 "3 Plaster Casts; 2 Indian heads, 1 laurel wreath, diameter 8 1/2 inches".

Lot # 603 "Plaster Cast, Bust of Lincoln, by Ellis, 6 1/2 X 8 inches".

Lot # 607 "3 Plaster Casts, Head of Liberty, Wreath and Flying eagle, diameter 4 inches".

Lots 608 though 627 contained drawers full of casts of ancient male and female heads with each drawer containing on average 75 casts. All together there were 1417 pieces in this collection. The catalog stated at the end: "The above 20 lots form a very fine collection of Ancient and Mythological Subjects, all very fine, tinted and handsomely mounted". The whole lot sold for \$18.00 to a Mr. J. Kline.

The sale ended with five stained wood cabinets which sold between \$4.00 and \$5.75 each. Thank you all for coming and you can pick up your lots when they are fully paid for.

**M. Thomas & Sons, Auctioneers,
189 and 141 South Fourth St.**

A PDF of sale catalog is available on-line at
www.indiancent.com/images/longacre_sale.pdf



Model for the \$3 Gold Piece. Wax on copper, Lot #585.

1862

S11 1862, Digits in denticles.

Obv. 13: (C) What appears to be the tops of two 1 digits in the denticles to the left of the date.

Rev M: Olive leaf and shield points away from the denticles. A die crack from the rim at 11:30 to the top of the shield to the rim at 12:30.

Attributed to: Antonio Mendez

The discovery coin is slightly circulated and shows heavy die wear at the denticles. A higher grade and earlier die state example should confirm what digit made the protrusions in the denticles. {35}



S11 1862, Digits in denticles.

1863

S17 1863, 1/1 (n), Die rust.

Obv. 19: (B) Minor repunching visible on the flag and base of the 1. Die rust by the UN in UNITED.

Rev. Q: Shield and olive leaf well away from denticles. Die roughness between the olive leaves and the denticles.

Attributed to: Steve Price

The die rust is an easy pick-up point, but may not be on all examples. {60}



S17 1863, 1/1 (n), Die rust.



1864 Copper Nickel

S5a 1864 CN, Die file marks.

Obv. 7: (B) Heavy die file marks are visible around Liberty's ear. Thin denticles on the right side.

Rev. AQ: Die cracks from the rim into the wreath at 1:00, 2:30, 3:30, 5:30, 6:00, 8:00, 9:00 and 10:00. Most of these cracks continue around the wreath. A die cud forms on the rim between 5:30 and 6:00.
Attributed to: Miguel Lopez



S5a 1864 CN, Date position.



S5a 1864 CN, Die file marks.

S5b 1864 CN, Die file marks.

Obv. 8: (B) Heavy die file marks are visible around Liberty's ear. Final A in AMERICA slightly filled.

Rev. AS: Olive leaves and shield points away from denticles

Attributed to: Rick Snow



S5b 1864 CN, Date position.



S5b 1864 CN, Die file marks.

Two dies show die file marks are quite heavy and, as such, were determined to be a collectible variety. It is unknown if this is a later die state of a die that is free of the die files marks. 10 example of die pair B were found

in the Newcastle Bank hoard (2012) of 40 pieces of this date held intact since 1864. Listed first in the 5th edition of the *Cherrypicker's Guide*. {a:65, 64. b:65, 64, 64, 64}

1865 Plain 5



S8 1865 Plain 5, 1/1 (n).

S8 1865 Plain 5, 1/1 (n).

Obv. 19 (RE) Minor repunching visible on the top of the 1 only Extra outlines on all letters of the legend except for the last A in AMERICA

Die lines in the denticles below the 5.

Rev. AK: Olive leaf and shield points well away from denticles. Thin denticles all around.

Attributed to David Poliquin

A rather minor repunching which might get overlooked {63RB}

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1884

S8 1884, 88/88 (n).

Obv. 12; (LH) The top of a digit is visible between the denticles to the right of the final 8.

Rev. M: Shield points are connected to the denticles. Olive leaf is away. Die crack from the rim to the wreath at 1:30 continuing to the wreath at 3:00. Die crack from the rim at 4:00 to the arrowheads.

Attributed to: Thomas Wagner.

This is a bold misplaced digit and should be visible on any grade example.{50}



S8 1884, digit in denticles.



1886 Type 2



S10 1886 T2, 86/86 (s).

S10 1886 T2, 86/86 (s).

Obv. 13: (C) Slight repunching visible inside the top loop of the 6 and second 8.

Rev. AA: Shield points and olive leaf firmly connected to the denticles. The white bars of the shield are not polished except for the triangles on either end and at the base.

Attributed to: Rick Snow

The repunching is rather minor but sharp. {65BN}

1888



S35 1888, Digit in hair curl..

S35 1888, Digit in hair curl.

Obv. 37: (C) A horizontal mark from a digit is visible between the hair curls. Clash marks visible by the forehead.

Rev. AE: The shield points are firmly connected to the denticles. The olive leaf is well away. Clash marks inside the wreath on the right side only.

Attributed to: David Poliquin

It is not clear what digit made the mark. {58}

1889

S40 1889, 18/18 (s).

Obv. 41: (RH) Minor repunched date with the repunching below the flag of the 1 just half the length.

Rev.: AN: Right shield point connected to the denticles. Left shield point away. Olive leaf well away from the denticles.

Attributed to: David Poliquin

Minor repunching. {63BN}



S40 1889, 18/18 (s).

1890

S20 1890, Digit in denticles.

Obv. 22: (RE) The top of a digit, possibly a 9 is visible in the denticles below the 9 in the date.

Rev. U: Shield points connected to the denticles. The olive leaf is away.

Attributed to: David Poliquin

A rather minor misplaced digit. {62BN}



S20 1890, Digit in denticles.

1898

S34 1898, 1/1 (s).

Obv. 40: (LE) Very minor repunching visible under the 1

Rev. AO: Olive leaf and shield point just connected to the denticles.

Attributed to: David Poliquin

The repunching is only on the base of the 1. Very similar to S27, S35, S37 and S38. Compare date positions. {35}



S34 1898, 1/1 (s).

1906

S32 1906, 0 in denticles.

Obv. 57: (RE) The top of an 0 digit is visible near the top of the denticles under the left side of the 0 in the date

Rev. BE: Olive leaf and left shield point away from the denticles. Right shield point connected

Attributed to: David Poliquin

Minor misplaced digit. Very similar to S22 {55}



S32 1906, 0 in denticles.

1907

S19 1907, 90/90 (w), 0 in denticles.

Obv. 55: (RE) Minor repunching visible inside the lower loop of the 9 and the loop of the 0. The 0 is visible in the denticles below the right side of the 0

Rev. BA: Shield points and olive leaf are away from the denticles.

Attributed to: David Poliquin

A rather minor repunched date. The misplaced digit is more visible. {40}



S19 1907, 90/90 (w), 0 in denticles.

1908-S



S6 1908-S Bold mint mark.

S6 1908-S 1/1 (s).

Obv. 6.: (RE) Very minor repunching on the base of the 1. Small die lump between the base of the seventh and eighth feathers.

Rev. F: (C) Mint Mark style 2. Mint mark is sunk much deeper than others. The top is slightly tilted to the left.

Attributed to: David Poliquin

The mint mark is much bolder than other dies. The repunching is very minor.



S6 1908-S 1/1 (s).

*This issue of Longacre's Ledger
printed compliments of Heritage Auctions*

HERITAGE Coast to Coast

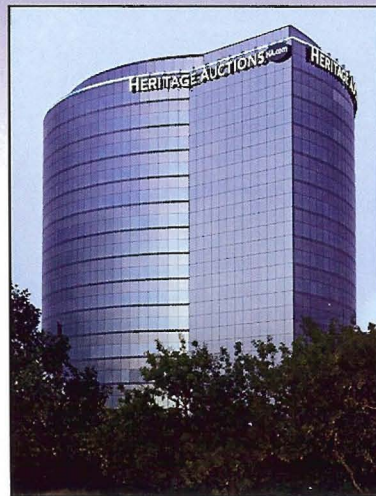
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